THE INFLUENCE OF PAUL HINDEMITH ON TRUMPET REPERTOIRE

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Abstract

The volume of quality trumpet repertoire available today is miniscule in comparison to the amount accessible for other instruments such as flute or violin. One significant reason for this disparity in repertoire is due to the vast developmental change that the trumpet has undergone since the turn of the 19th-Century. As a result, few well-known composers wrote for the instrument. This paper will discuss the impact of Paul Hindemith and his student Harald Genzmer on repertoire that features the trumpet as a solo instrument as well as the influence of jazz, and the 12-tone technique on Hindemith's compositional style. Additionally, the merit of the works of Hindemith's pupil will be discussed as well as the similarities found in the style of composition between student and teacher. Another issue that will be covered is to identify the difficulty of each work. To assess the difficulty of the pieces I will analyze the range, technical ability required as well as the level of endurance needed to successfully perform each piece.

## Introduction

The trumpet has become one of the most utilized instruments in modern Western music. It has transcended varying genres, styles and time periods like few other instruments by being able to perform in almost any setting including jazz, chamber music, orchestra, wind ensemble, and rock band among many others. The volume of quality trumpet repertoire speaks an entirely different story, however. The number of major works available for modern solo trumpet in comparison to other instruments such as the flute or violin is miniscule. One major contributing factor to this lack of literature is the fact that valves were not added to the trumpet until the mid-19th century. The lack of valves made it impossible for the trumpet to play chromatic melodies. One instrument that is closely related to the trumpet, the cornet, received valves in 1828 which was eleven years prior to that of the trumpet.[1] This addition aided the cornet in gaining popularity over the trumpet in symphonic wind repertoire as well as in jazz. Since valves were added to the trumpet later, the instrument still appeared more as novelty since trumpets without valves continued to be used in orchestral performances. The addition of valves to the cornet before the trumpet led to a schism in each instrument's repertiore. The cornet was seen as a soloistic instrument whereas the trumpet was viewed as an orchestral one. In a famous letter from Herbert L. Clarke to Elden Benge in 1921, Clarke stated that "[I]would not advise you to change from cornet to trumpet, as the latter instrument is only a foreign fad for the time present, and is only used properly in large orchestras of 60 or more, for dynamic effects, and was never intended as a solo

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[1]Greg Monks, "The History of The Cornet, From Pre-History to the Present," *blackdiamondbrass.com,* 04 April, 2016, http://www.blackdiamondbrass.com/tpthist/trpthist.htm.

instrument."[2] The inclusion of valves in the construction of the trumpet enabled it to transcend its preconceived limitations and become a soloistic instrument in its own right. The trumpet was able to compete with the cornet, which again had gained popularity over the trumpet because of valves being introduced to the instrument sooner. Fortunately, Paul Hindemith (1895-1963) realized the capabilities of the trumpet and began composing solo works for the instrument in an attempt to expand the repertoire for the orchestral instruments.

Although Hindemith claimed to reject the 12-tone technique and serial compositional methods in general, his compositional approach still features striking similarities to them. Hindemith also uses hints of jazz harmonies and structures. The influence of jazz on Hindemith's compositions aligned well with the trend of musical compositions being produced in France after World War I. These influences helped Hindemith produce works that became a model for future trumpet repertoire. In particular, Hindemith's monumental trumpet sonata enabled contemporaries such as Henri Tomasi and Andre Jolivet to view the trumpet as an acceptable choice for their contributions to the trumpet repertoire.

Hindemith was able to compose for trumpet in a way that paralleled the contributions he was making to repertory for other instruments. *Sonata for Trumpet and Piano* (1939) quickly become a standard in the trumpet repertoire, his other compositions that include trumpet as well as the compositions of his students have yet to receive such widespread acceptance. His trumpet sonata has become so popular because it challenges

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[2]Herbert L. Clarke, "Letter from Herbert L. Clarke to Elden E. Benge," *University of Illinois Archives,* 04 April, 2016, http://archives.library.illinois.edu/archon/?p=digitallibrary/digitalcontent&id=164.

trumpet players in many of the same ways as other works for trumpet. The rhythmic integrity and endurance required in this work make it an excellent stepping stone to other more virtuosic works.

The impact of Paul Hindemith on the future of solo trumpet repertoire, and that of his student Harald Genzmer will be considered. Also, the quality of Genzmer's compositions and their similarities to those composed by Hindemith will be highlighted. The difficulty of the various works will be assessed to see if they are reasonable for developing performers and professional performers alike. For this purpose, an overview of Paul Hindemith's *Three Pieces for Five Instruments* (1925), *Sonata for Trumpet and Piano* (1939), *Concerto for Trumpet and Bassoon* (1949) and Harald Genzmer's *Sonatine for Trumpet and Piano* (1965) will be helpful. The difficulty of the pieces will be assessed in terms of range, technical ability required, and the level of endurance needed to perform them.

## Paul Hindemith

Paul Hindemith was born in Hanau, Germany in 1895 and was the first person in his lineage to show any kind of musical interest or talent. Although his parents felt that he would be better suited to a career outside of music, Hindemith felt the fervent need to pursue a musical career and ultimately left home to undertake this calling. At an early age Hindemith began studying violin with Adolph Rebner (1876-1967) after his earlier violin teacher believed that he was too advanced for her tutelage.[3] By studying with Rebner, Hindemith was able to attend the Hoch Conservatory at no cost. This opportunity helped

[3] Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz LTD, 1975), 41.

greatly to further his musical career considering that he had descended from modest roots and likely would not have been able to have afforded the opportunity through other means. Later he began showing an interest in composition but unable to study this at the Hoch Conservatory. It was not until he began studying composition from Arnold Mendelssohn (1855-1933), Felix Mendelssohn's (1809-1847) great nephew that he was able to compose to any degree of success. The strictly tonal romantic style of composition Hindemith learned from A. Mendelssohn is possibly the reason Hindemith never fully departed from tonality.[4]

Hindemith's musical career continued during World War I where he was assigned as a bass drum player in a German regimental band. During his tenure in the Army, Hindemith was able to form a string quartet and continued composing. The string quartet's performances were used to lift Hindemith's commanding officer's spirits by distracting him from the violence and melancholic atmosphere that accompanies war.[5] Late in the war, Hindemith had to abandon music for a short time to serve as a sentry where he narrowly survived grenade attacks on multiple occasions.[6]

Upon the conclusion of World War I Hindemith, along with his contemporaries such as Anton Webern (1883-1945), were beginning to see music as a means for social change. According to Geoffrey Skelton, "...he was firmly convinced that music had a higher function than merely to provide relation for solid middle-class citizens."[7] When

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[4]Michael Kater, *Composers of the Nazi Era: Eight Portraits.* (New York: Oxford University Press. 2000), 32.

[5]Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz LTD, 1975), 49.

[6] Ibid., 58.

[7] Ibid., 57.

Hindemith returned home, he played with the Rebner String Quartet, the same group he had played with prior to the war. At this time, he chose to switch from violin to viola. This group, along with other more avant-garde ensembles in the area, provided a means for Hindemith's music to be performed. Beginning with his *Quintet for Piano and Strings* (1919), Hindemith began to make a conscious effort to develop his own style. This style, for which he is known today, was criticized by Rebner for being too far removed in style and form from the typical *Lieder* people were used to hearing, saying that "it bear[s] no resemblance to 'usual' *Lieder!.*"[8] Composing new works for the Rebner quartet and premiering them with the same group eventually led to Hindemith's works being published with the well-known music publisher *Schott und Söhne*, the same company that published the music of Richard Wagner (1813-1883).[9]

In the mid-1920s Hindemith began composing in a style that was closely related to the new compositional technique encompassing atonality. In 1924, he attended the music festival in Donaueschingen, which he helped organize, with Richard Strauss, Hans Pfitzner, and Franz Schreker among others. At this festival, Strauss asked Hindemith why he composed atonal music when he had all of the talent necessary to compose other types of music. Hindemith responded, "Herr Professor, you make your music, and I'll make mine."[10] During the 1920s, Hindemith was very open to trying new methods of composition, including Arnold Schönberg's 12-tone system.[11] After his exposeure to Schönberg's 12-tone system, Hindemith's productivity markedly increased. In the same

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[8] Ibid., 49.
[9] Ibid., 60.
[10] Ibid., 72.
[11] Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz LTD, 1975), 73.

year as the festival Hindemith told his publisher, "...I can now write a lot because I know exactly what to do."[12] This highlights a change in his music from when it was influenced by jazz to what it had become later in his career. During this time period Hindemith worked to develop a new theoretical system to replace or extend traditional practice composition.[13] Hindemith never fully accepted the 12-tone system because he felt it was restrictive and disliked being obligated to conform to a preconceived set of rules. Therefore he developed a system based on the 12-tone system which emphasized a tonal hierarchy while still retaining elements of the serial nature of Schönberg's system. Within Hindemith's new system, the composer is then able to repeat notes and move in the direction the ear indicates instead of remaining strictly within a given set of rules.[14]

Under the leadership of Adolph Hitler, the Nazi government viewed Hindemith's compositions as degenerate. This was partially due to the content in his early operas. The trilogy of one-act operas including *Mörder, Hoffnung der Frauen* (1921), *Das Nusch-Nuschi* (1921), and *Sancta Susanna* (1922) were a group of expressionistic works that were tied with the common theme of sexuality. In addition to this group of works, his opera *Mathis der Maler* (1934) generated a considerable amount of controversy. The work was premiered in 1934 and expressed a perceived denunciation of the Third Reich by being premiered against the will of the regime.[15] Hindemith was far less supportive of the German government than he had been during World War I, and never supported the goals of the regime. This is likely because Hindemith's wife Gertrud was part Jewish.

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[12] Ibid., 75.
[13] Ibid., 89.
[14] Ibid.
[15] David Ewen, *The World of Twentieth Century Music.* (Englewood Cliffs: Prentice-Hall INC., 1968), 355-356.

Gertrud pronounced in the spring of 1937 that "Paul is somehow fed up with the whole thing," because his position in Germany had steadily become less clear since the change of power in 1933.[16] Hindemith and Gertrud decided to flee Germany in 1938 following the lead of many other people with Jewish ties. Hindemith moved to Switzerland and later traveled to the United States of America in 1939. Gertrud made the journey to join him in 1940. Upon arrival in the United States, he toured the country as a guest lecturer where his ideas and method were well received. Hindemith even called the United States the "land of limited impossibilities."[17]

While in the United States, Hindemith accepted teaching opportunities at Harvard University and Yale University. In the time between fleeing Germany and taking residence as a teacher at Yale University in 1940,[18] he wrote several text books including *The Craft of Musical Composition Book 1: Theory, The Craft of Musical Composition Book 2: Exercises in Two-Part Writing,* and *Elementary Training for Musicians*. These texts are an indispensable resource for unlocking the code to his compositional technique.

## The Compositional Style of Paul Hindemith

The style of Hindemith's early vocal music differs greatly from his instrumental music. His early operas were very sexual and violent in nature and are expressionistic. His instrumental works, however, focused more heavily on the influence of jazz. Hindemith's *Kammermusik nr. I mit Finale,* (1924) and *Three Pieces for Five Instruments* (1925) follow the instrumentation of a Dixieland jazz combo. In *Three*

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[16] "Hindemith Foundation," Accessed Dec 12, 2015, http://www.hindemith.info/en/life-work/biography/

[17] Ibid.

[18] "Hindemith Foundation," Accessed Dec 12, 2015, http://www.hindemith.info/en/life-work/biography/

*Pieces for Five Instruments,* the piano and bass function like a jazz rhythm section further emphasizing the influence of jazz on this work. These works seems to combine the players he had available at his disposal. His *Kammermusik nr. I mit Finale* calls for its twelve performers to be off-stage and invisible to the audience, and includes accordion, percussion, trumpet, and siren. The hodgepodge of instruments used is very characteristic of Dixieland jazz played on the streets of New Orleans. Hindemith does not use this instrumentation frequently, but his use of non-traditional combinations of instruments shows that works by other composers such as Igor Stravinski, and jazz, had an impact on Hindemith's early compositions.[19]

Later in his career, Hindemith turned back to more traditional musical textures and styles. However, he did not completely turn away from the traditional common practice methods of musical composition. He instead felt the need to develop his own method of composition which was an amalgamation of common practice harmony and the 12-tone system being used by his contemporary Arnold Schönberg and his students. The impact of the second Viennese school on Hindemith can be seen by Hindemith's efforts to help organize the Donaueschingen Festival (1924) in Donaueschingen, Germany.[20] The festival, dedicated to the performance and composition of new music, was organized in part by Hindemith. The esteem in which Hindemith held Berg, Webern, and Schoenberg, is highlighted by the fact that all three composers were selected to have

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[19] Ian Kemp, *Oxford Studies of Composers (6) Hindemith* (London: Oxford University Press, 1970), 11.

[20] Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz LTD, 1975), 82.

works premiered at the festival during the year of its inception.[21] Although the influence of the Second Viennese School can be seen in his new compositional method, Hindemith decided to turn to a style of his own which used all 12 notes of the chromatic scale. His style also arranged the 12 notes into a tonal hierarchy and used serial techniques to elaborate melodies.

The monumental work that marked this juncture and pivotal moment in Hindemith's career was his opera *Mathis der Maler* (1934). In this work, he spoke of the defeat of German liberalism and wrote his own libretto, enabling him to chronicle the thoughts and emotions of his own life through the character Mathis.[22] Mathis was based on the Renaissance painter Matthias Grünewald. The work also enabled Hindemith to mirror the environment in Germany during the time of the works composition by placing the story during the Peasants' War of 1524.[23] In this work Hindemith tells the story of a German religious painter who turns inward spiritually because of the Protestant Reformation which included book burnings and class warfare. This retreat took Mathis to a world of undying art that was without end.[24] A strong correlation can be made between the character Mathis and Hindemith. Both struggled in a political environment that quelled any sort of creativity. They subsequently disengaged from society and created an artistic environment that was of a simpler time. Subsequent to this time, Hindemith considered tonality akin to a natural force like gravity. He was known to say, "music, as

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[21]David Ewen, *The World of Twentieth Century Music.* (Englewood Cliffs: Prentice-Hall INC., 1968), 355.

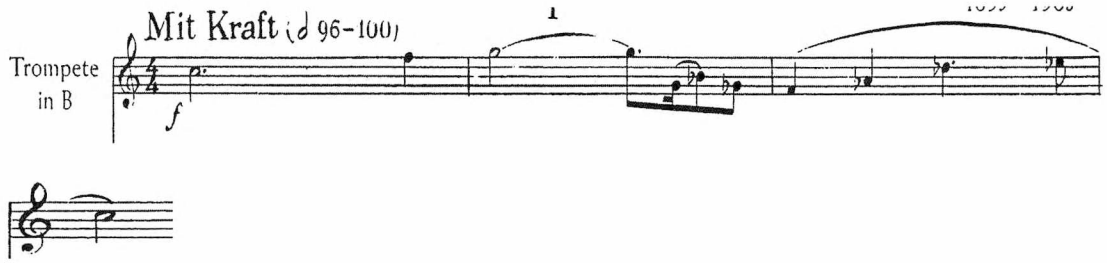
[22] Ibid., 361.

[23] Ibid.

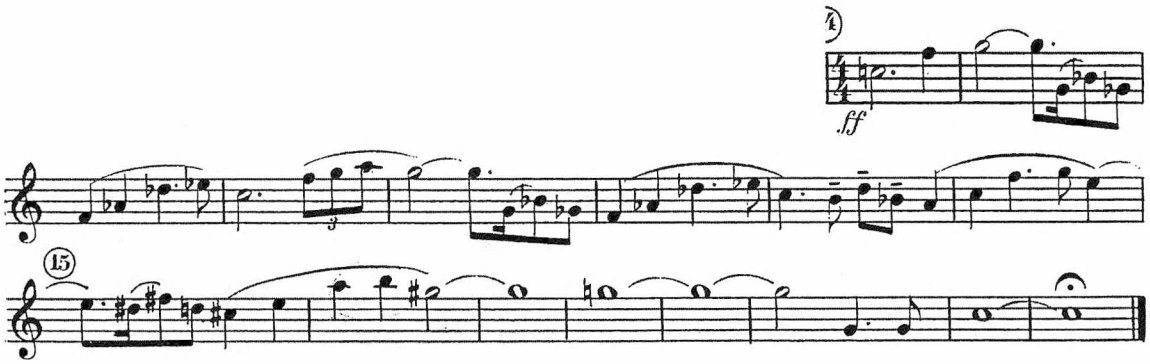
[24] Richard Taruskin and Christopher Gibbs, *The Oxford History of Western Music: College Edition* (New York: Oxford University Press, 2013), 974.

long as it exists, will always take its departure from the major triad and return to it." [25] The philosophy of tonality being a natural force like gravity is highlighted by his use of the same material for the opening and closing themes in his compositions. (Examples 1a, 1b, 1c, and 1d).

Example 1a: *Sonata for Trumpet and Piano,* Mvt I, mm. 1-4

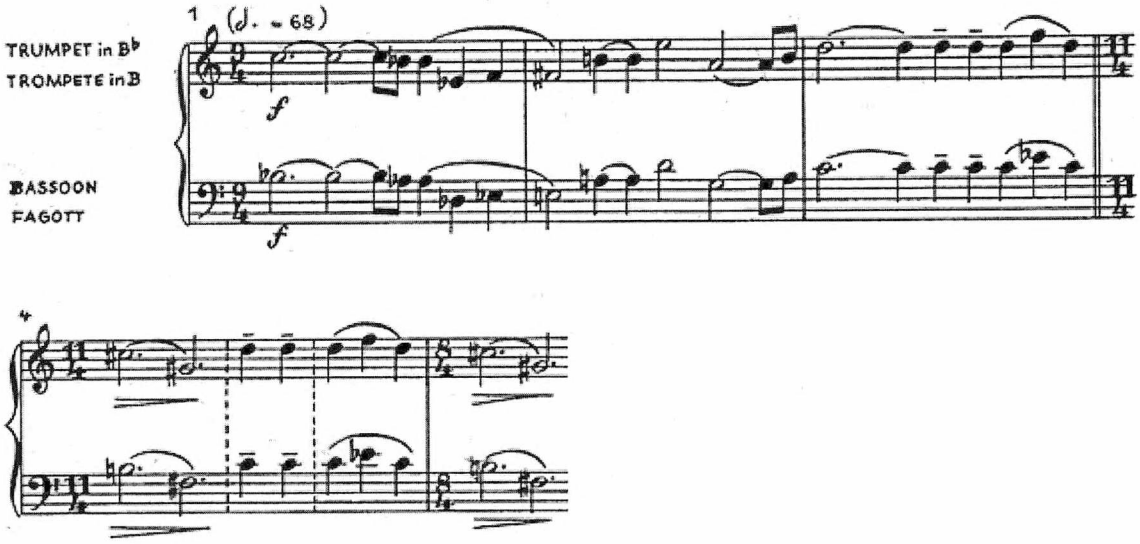



Example 1b: *Sonata for Trumpet and Piano,* Mvt I, mm. 127-142

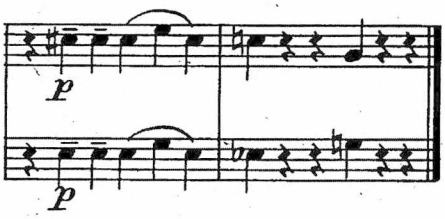



[25] Ian Kemp, *Oxford Studies of Composers (6) Hindemith.* (London: Oxford University Press. 1970), 37.

Example 1c: *Concerto for Trumpet and Bassoon,* Mvt I, mm. 1-5




Example 1d: *Concerto for Trumpet and Bassoon,* Mvt. I, mm. 195-196



Hindemith also states "In composition, the triad or its direct extensions can never be avoided for more than a short time without completely confusing the listener."[26] For this reason, Hindemith always concluded his pieces with a simple tonic chord, often in a tonal center of Bb major, and states the opening theme in either an augmented or truncated format, sometimes transposed to arrive back to the Bb parent tone.

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[26] Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz LTD.,1975), 15.

Hindemith often worked toward a set goal such as music for a ceremony rather than compose for a specifically artistic notion. He regularly composed music to be used for mediums such as radio, motion pictures, theater, and music for the home which he considered to be functional music.[27] Music for the sake of art has the need to be accepted and acclaimed to be considered important. His *Gebrauchsmusik,* however, did not need to be accepted in the same sense, because it was used for a specific purpose outside of art. According to Demuth, "He [Hindemith] saw the composer as a jobbing workman, prepared and able to carry out the work of any kind for whatever resources might be available at any moment."[28] The mindset of being a utility composer likely led Hindemith to compose all of his sonatas for the orchestral instruments. He saw the need and was compelled to meet that need.

The system devised by Hindemith enabled him to deviate from his scale to ensure his music could be enjoyed. He felt that when music was not accessible to the audience, it would lose the interest of many of the listeners. Although some of Hindemith's compositional techniques are similar to the 12-tone technique, as in the case of using his scale to develop a melody by means of transposition, inversion and retrograde which consisted of all of the 12 tones. His principles of musical composition always remained firmly rooted around tonality, and more specifically the overtone series. To further

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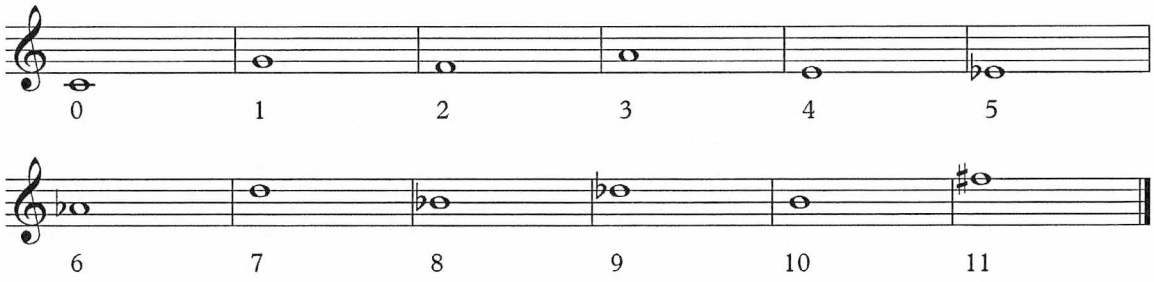
[27]David Ewen, *The World of Twentieth Century Music* (Englewood Cliffs: Prentice-Hall INC., 1968), 355.

[28] Norman Demuth, *Musical Trends in the Twentieth Century* (London: Rockliff, 1952), 194.

emphasize Hindemith's steadfast loyalty to tonality, he eloquently stated that all music was made of "tones" and therefore must logically be tonal.[29]

Hindemith, like Schoenberg and Webern, felt that it was necessary to develop his own scale. This scale is a hybrid of a traditional scale and the overtone series and lists all notes in order from least to most dissonant when referenced against the first pitch. The first pitch listed in any given series acts as a tonic (Example 2). This scale is similar to Schoenberg's twelve-tone row, but emphasizes a tonal hierarchy.

Example 2: Hindemith's Scale




Therefore, Hindemith's created scale results in the intervals of P5, P4, M6, M3, m3, m6, M2, m7, m2, M7 and the tritone.[30] In Example 2, it is apparent that the tonic of the scale would be C because the remaining tones all relate to C as a tonic. Hindemith used this same scale in various transpositions throughout his considerable body of compositions. It can in essence be considered Hindemith's all-purpose scale which he uses in lieu of a chromatic scale and applies many of the same methods used in Schoenberg's 12-tone technique. Hindemith uses this scale in various keys, in retrograde,

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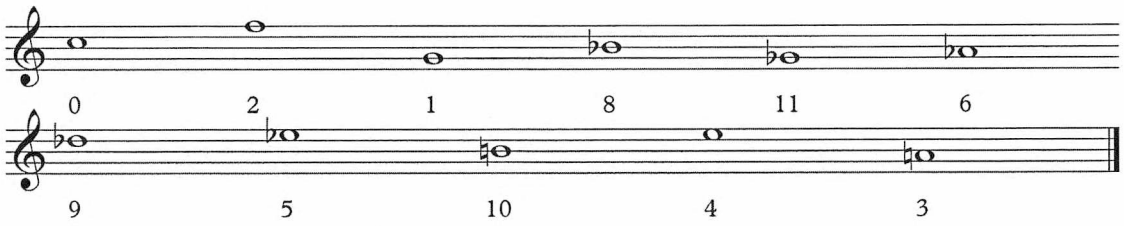
[29] Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz LTD, 1975), 14.

[30] Paul Hindemith, *The Craft of Musical Composition: Book 1: Theory* (London: Schott and Co. LTD., 1942), 33.

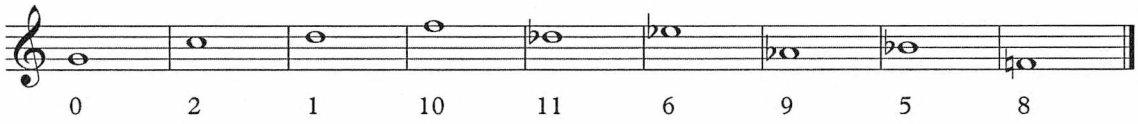
as well as in inversion to create themes for various sections within a work. In his *Sonata for Trumpet and Piano* (1939), the motif is based on his scale and uses eleven of the twelve notes leaving out scale pitch seven (Example 3).




Example 3: *Sonata for Trumpet and Piano*: Thematic Material Based on the Hindemith Scale

His first transposition of this motif, however, places the left out pitch in a place of high significance as scale pitch two. The first transposition places scale pitch "0" on G and exchanges scale pitch eight and ten (Example 4).

Example 4: *Sonata for Trumpet and Piano:* First Transposition of Thematic Material




In addition to the invention of his own scale, Hindemith also has a unique way of constructing and analyzing chords. In Hindemith's book *The Craft of Musical Composition* he states that every time there is more than one note playing, the resulting interval will have a definitive root. Typically, we assume that with only two notes, we must rely on context and use to determine the perceived root of an incomplete chord. Hindemith solves this problem by stating that the sounding note that is closest to the tonic of the Hindemith Scale will therefore be the root of the interval. This is a unique element

of Hindemith's compositional style that makes the use of traditional harmonic analysis methods useless.

One significant relationship that does tie Hindemith to traditional harmonic analysis is his emphasis of the tonic and dominant relationship. In the Hindemith scale, it is readily apparent that the most important harmonic relationship is that of the tonic and dominant because they are placed at the forefront of the scale. Hindemith puts more emphasis on the tonic by placing it prior to the dominant in his series further emphasizing this traditional harmonic relationship.[31]

### *Three Pieces for Five Instruments (1925)*: Historical Significance

*Three Pieces for Five Instruments* is a unique work that combines four different families of instruments in a quintet. The piece showcases the brass, string, keyboard and woodwind families. This instrumentation lends itself well to a variety of textural and timberal combinations. This work also highlights the influence of jazz in his compositions. Although the use of jazz in this work is not quite as obvious as in his piano suite entitled *1922* where he includes a ragtime movement, the hodgepodge of instruments in *Three Pieces for Five Instruments* is reminiscent of the early Dixieland jazz ensemble. In 1925, the year *Three Pieces for Five Instruments* was composed, Hindemith wrote to his publisher urging them to only release his serious works. In the letter he also asked that they not print a fantasy for salon orchestra based on his *Tuttifantchen.* He wrote, "I am firmly convinced that a big battle over new music will

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[31] Paul Hindemith, *The Craft of Musical Composition Book 2: Exercises in Two-Part Writing* (London: Schott and Co. LTD., 1939), 37.

start in the next few years— the signs are already there. It will have to be shown whether or not the music of our day, including my own, is capable of survival."[32] Since Hindemith wrote this letter in the same year *Three Pieces for Five Instruments* was written, it is clear that he intended this to be a serious work that would survive in the chamber music repertoire. It is possible that Hindemith thought the battle of new music would be fought over jazz. The influence of jazz extended to Hindemith as well as many of his contemporaries in Europe. According to John Wallace,

> From the 1920s, there is a steady stream, stemming directly from the emancipation of the trumpet in jazz, and the influence of jazz on serious composers, even though the language may be far removed from jazz- e.g. the *Octet* (1922-23) by Igor Stravinksy (1882-1971) - or may be a parody of jazz, such as in *Kuchynska revue* (1927) by Bohuslav Martinu (1890-1959).[33]

By incorporating the jazz idiom into a chamber music ensemble comprised of all orchestral instruments, Hindemith linked orchestral music and jazz music into something new.

### *Three Pieces for Five Instruments (1925)*: Overview

In addition to its jazz influences, *Three Pieces for Five Instruments* is a precursor to Hindemith's goal of expanding the repertoire written for orchestral instruments. For these reasons, a marked difference is apparent in this work, as well as his other early works, when compared to the pieces composed after Hitler came to power. This piece is of Hindemith's early works, and shows the influence of trumpet legend Louis Armstrong.

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[32]Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz LTD., 1975), 80.

[33] John Wallace, *The Emancipation of the Trumpet: Louis Armstrong, and the influence of jazz on 20th Century Trumpet Performance and Composition: Changing the Course of History.* in Scottish Music Review 68-82.

Around the same time this piece was being composed, Armstrong was debuting the first record with his Hot Five, a group of five musicians consisting of Armstrong's wife Lil Hardin Armstrong on piano, Kid Ory on trombone, Jonny Dodds on clarinet, and Johnny St. Cry on guitar. *Three Pieces for Five Instruments* is light in character when compared to his later compositions and contains far fewer rhythmic challenges. The work essentially has three solo instruments, the trumpet, clarinet, and the violin, and a rhythm section which is comprised of the piano and the double bass.

Despite having the title of three pieces, the composition is broken into a three-movement format, giving no titles for the pieces. The first piece is listed as *Scherzando* and concludes with a diminuendo and rallentando that resembles a steam engine running out of steam. The second piece is *Langsame Achtel* and is slow and brooding. The third piece in the work is *Lebhafte Halbe,* which concludes in a manner similar to that of the first piece.

### *Three Pieces for Five Instruments:* Accessibility

*Three Pieces for Five Instruments* is fairly accessible for trumpet. Although the work has the trumpet as a soloist, the violin, and clarinet share the melodic material with extra emphasis placed on the clarinet. Unlike many of Hindemith's works for trumpet, this piece is written for C trumpet. This creates an additional challenge for less experienced players as the instrument has slightly different intonation characteristics than the Bb trumpet. This piece would be well suited for an intermediate student because the second movement relies mainly on the other solo instruments. The reliance on the other solo instruments is an excellent time for a trumpet player with limited endurance to

regain some of his or her embouchure. This work also bodes well for less accomplished players because it remains either in or below the staff for the entirety of the composition. The highest note found is a concert F#. However, a significant amount of maturity is needed for style and rhythmic concepts in order to achieve a desirable level of musicality from the part.

### *Sonata for Trumpet and Piano* (1939): Historical Significance

In 1936, Walther Funk, the German Secretary of State, banned the performance of Hindemith's compositions in Germany. Without large scale performance venues in which to debut his works, Hindemith focused primarily on works for chamber ensemble for the next several years. His *Sonata for Trumpet and Piano* is among the chamber works composed out of necessity as well as a desire to help remedy the lack of quality repertoire for orchestral wind instruments. Remarking on the piece he states:

> I had always intended to produce an entire series of such pieces. Firstly, there is nothing of any substance for these instruments apart from a few classical pieces, so although it may not make good business sense at the moment, it will be worthwhile in the long term to extend the repertoire.[34]

Without ensembles to play his works, and with few performance opportunities for him as a professional violist, Hindemith sought work outside of Germany. Hindemith's *Sonata for Trumpet and Piano* was written while Hindemith was a resident of the Rhone Valley in Switzerland. Upon completion of the piece, Hindemith informed his publisher that "it may be the best work I have produced in recent times, which augurs well as I am

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[34] Luitgard Schader, *Preface to: Sonata für Trompete und Klavier by Paul Hindemith,* trans. Julia Rushworth. (Mainz: Schott Music GmbH & Co. KG, 2015), 1.

not at all unhappy with my recent compositions."[35] In addition, Hindemith was so happy with the work that he gifted it to his wife with the dedication "For My dear and fearless pianist!"[36]

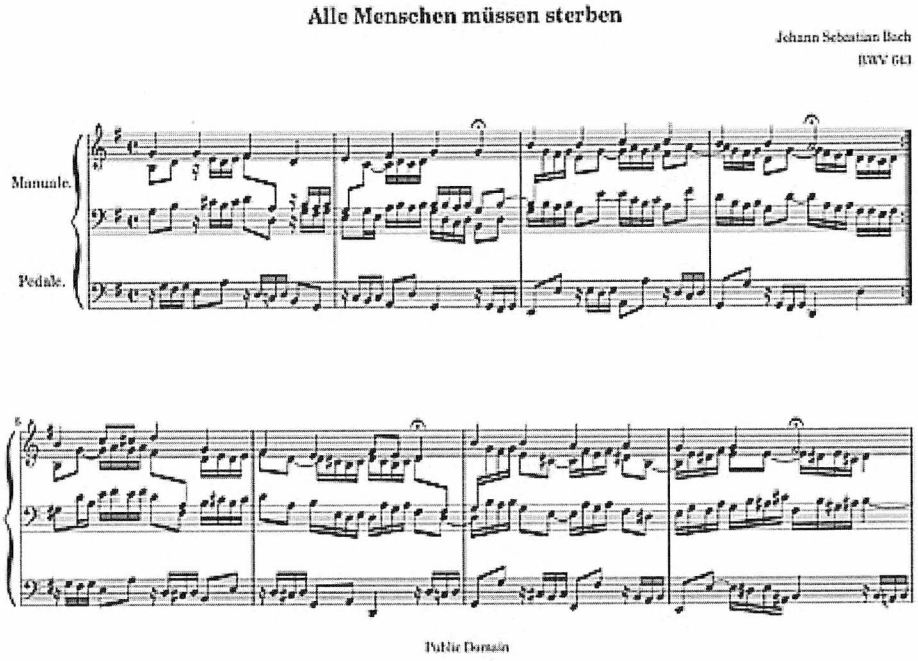
Hindemith never lost his sense of nationality despite his non-acceptance of the Nazi regime. He bolsters this nationalism in the final section of this piece by paying tribute to Johann Sebastian Bach. The section includes the Bach chorale BWV 643. Although the melody is simplified, similarities in the structural notes of the melody are unmistakable and the style indication for the section *Alle Menschen müssen sterben* is the first line of the verse from the same chorale (Example 5a, 5b and 5c). Bach's lyrics to the first verse of his chorale are quite fitting for the political situation of the time:

Example 5a: Lyrics to: *Alle Menschen müssen sterben*

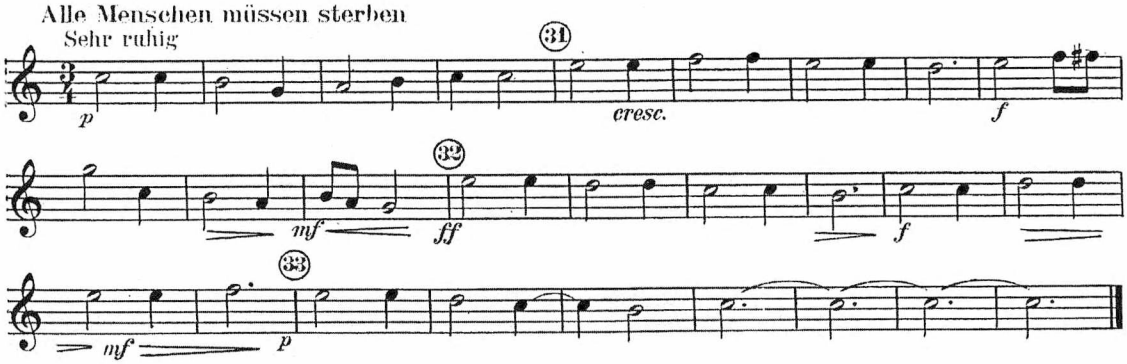
All men living are but mortal,
Yea, all flesh must fade as grass;
Only through death's gloomy portal
To eternal life we pass.
This Frail body here must perish
Ere the heavenly joys it cherish,
Ere it gain the free reward
For the ransomed of the Lord.

[35]Ibid.
[36]Ibid.

Example 5b: Johann Sebastian Bach BMV 643



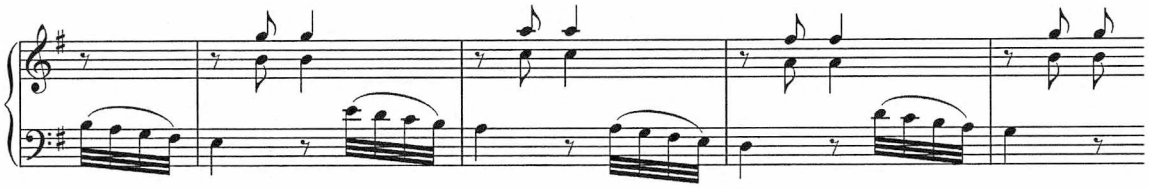

Example 5c: *Sonata for trumpet and Piano,* Mvt. III, mm. 68-94



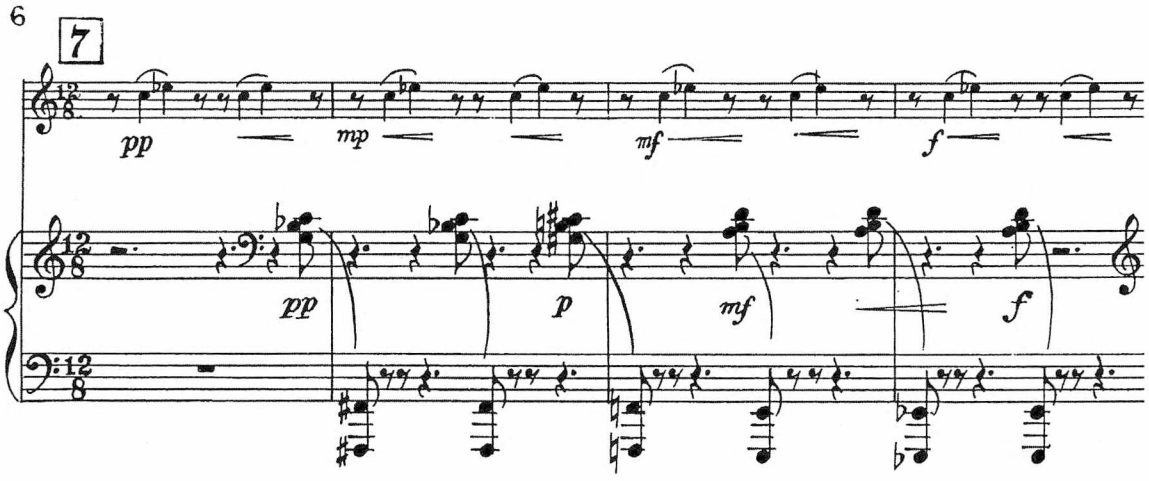

Another example of this same loyalty to iconic German speaking composers is embedded in the sonata-allegro form of the first movement. During the retransition of this movement, Hindemith pays homage to Franz Joseph Haydn (1732-1809) by maintaining a similar function and rhythmic drive as the first movement of Haydn's *Sonata in G Major, Hob. XVI* (Examples 6a and 6b). Hindemith opposed composing music for a

nationalist agenda and was disinclined to write music based on folk melodies, however, Hindemith admitted every composer had to come from somewhere and consciously paid homage to the Austrian-German musical-historical traditions, which saw a marked increase around 1930.[37]

Example 6a: Franz Joseph Haydn: *Piano Sonata in G Major,* mm. 54-57



Example 6b: *Sonata for Trumpet and Piano:* Mvt. I mm. 63-66




This sonata is historically significant because it was composed during a time of great political upheaval. Hindemith's similarities to the works of Haydn and Bach within the work are also significant because they can possibly be examples of Hindemith paying

[37] Stephen Luttmann, *Paul Hindemith: A Research and Information Guide* (London: Routledge., 2004), 100.

tribute to these iconic composers. The work was considered by Hindemith to be among his best. This opinion is reinforced by the work's established prominence in the trumpet repertoire.

### *Sonata for Trumpet and Piano* (1939): Overview

The form of Hindemith's *Sonata for Trumpet and Piano* varies greatly from the typical sonata form. In almost every aspect this sonata breaks the predetermined rules for form such as the arrangement of movements as well as form within movements. The only movement that holds true to the typical sonata form is movement I.

### Movement I

The first movement of this piece is in the expected sonata form. The ways in which the exposition, development and recapitulation are arranged obfuscate the intent of new themes. This misleading intent is achieved by introducing themes that often appear as if they could be an entire section of their own. Although the first movement of a sonata or concerto is often marked allegro, the first movement in this work is played at a somewhat slow tempo. Hindemith's first tempo and style indication is *Mit Kraft* — with strength, power and energy — and is indicated to be played anywhere from 96 to 100 beats per minute. The movement concludes with a short coda extending the final drive back to the original tonic which is also a trademark of the sonata-allegro form. For the purposes of this overview, key will be expressed in the means of tonic assumed to be scale degree "0". The nature of Hindemith's scale and his use of chord structure exclude this work from analysis in terms of major or minor keys.

## Movement II

The second movement of this piece also defies the expectations of the sonata by being the lightest and fastest movement of the piece in contrast to being the conventional slow movement. The outline of movements in this work further pays tribute to his German heritage by paying homage to Ludwig Van Beethoven (1770-1827). The outline of movements in Hindemith's format for this work can be seen in Beethoven's *Symphony No. 9* (1824). This movement is in strophic form following the theme pattern of ABAB which is commonly seen in folk music. Hindemith's use of this common and well-liked musical form is likely one of the reasons the piece is so readily accessible to the listener. This movement begins with the stylistic title of *Mäßig bewegt,* which indicates that it should be played at a moderate tempo. Although this movement is not fast in the same sense as a true allegro movement, it is nonetheless the fastest movement in the piece and has a light and airy melody.

## Movement III

The third movement of this work fulfills the expectations of the second movement of a sonata cycle by being a slow movement in duple meter. The movement has the stylistic consideration *Trauermusik* or music for mourning. The solemn mood of the movement is accentuated in the final section of the work. The last section is composed of thematic material not used previously and is not an alteration nor extension of any other section of the work. The last section, which is the section based on the chorale by Bach, should be considered a movement of its own because of its non-conformity to the rest of the movement as well as the physical demands it places on the performer. Making the last

section of this work a separate movement would allow the movement to fall into the category of simple ternary form. This last section is also set apart with a distinct title as well as being physically delineated from the rest of the movement.

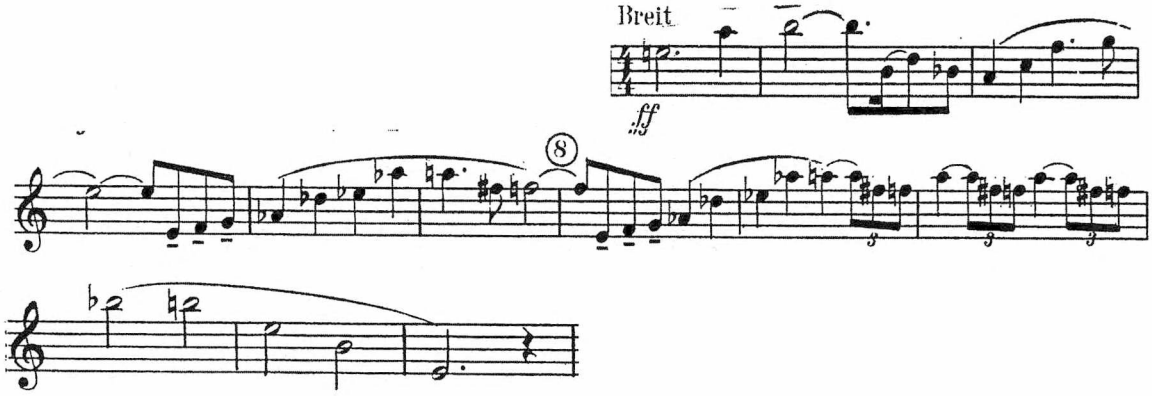
### *Sonata for Trumpet and Piano*: Accessibility

In the overview of the perceived level of accessibility of this piece, I will focus on three main areas to include: range, technical ability, and endurance. Although there are other factors that can be associated with the actual performance of this work— such as the difficulty of the piano accompaniment— I will mainly focus on the important factors relevant for the trumpet player.

This work is broken down into three main movements. In the first movement, the range extends from the C natural below the staff to the B natural above the staff. In the second movement, the range extends from the D natural below the staff to the A natural above the staff, and the final movement extends from the C natural below the staff to the B natural above the staff. This range is well within the means of most efficient trumpet players, however, some less experienced players may have trouble hitting the higher notes further along in the work.

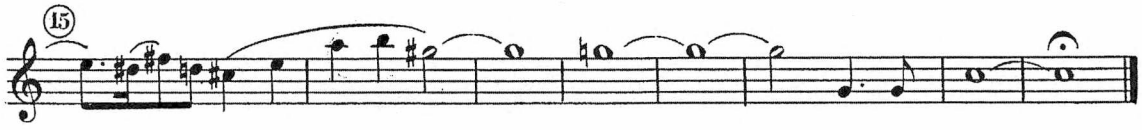
The section listed as *Breit* is difficult from an endurance aspect as it is a transposed variation of the opening theme. This section contains high range, long notes, loud dynamics, and is placed near the end of the movement. For these reasons, players will sometimes pause briefly before beginning the section to facilitate performance (Example 7).

Example 7: *Sonata for Trumpet and Piano*, Mvt. I, mm. 67-78



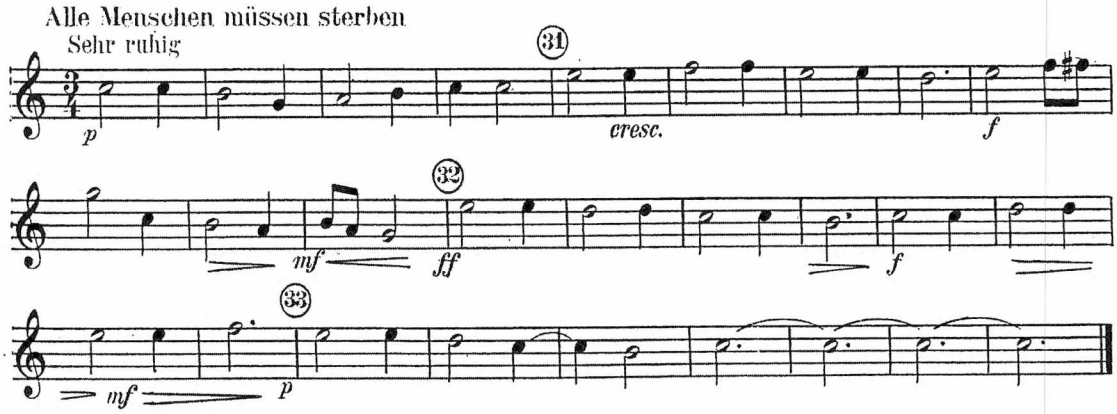

Another section that needs to be considered for endurance is rehearsal mark 15. This section is at the very end of the first movement and remains above the staff for over half of the beats in the phrase (Example 8).

Example 8: *Sonata for Trumpet and Piano*, Mvt. I, mm. 135-142



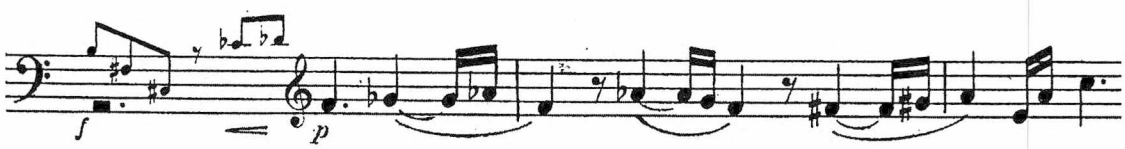

The final movement of the work is by far the most difficult from the prospective of endurance. The section marked *Alle Menschen m*üssen *sterben* is played at an exceedingly slow tempo and contains no rest for the trumpet. This unrelenting section placed at the end of the sonata makes the trumpet part reflect the words that all men are mortal (Example 9).

Example 9: *Sonata for Trumpet and Piano*, Mvt. III, mm. 68-94



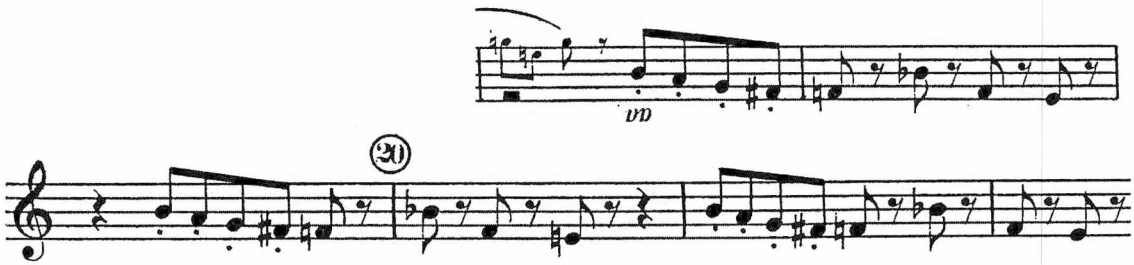

As with many works written by Hindemith, this piece explores many tonal centers. The keys for trumpet that are explored do not, however, simply fit into simple scale patterns but are instead listed by accidentals as opposed to key signatures. This piece also explores many different time signatures in both compound and simple meter. The combination of various key realms and difficult rhythm and meter changes makes the technical ability required to successfully play this piece fairly high. Among the many difficult rhythms Hindemith is known for, there is one section that sticks out. This is where he repeats the same rhythmic figure multiple times while misplacing the beat. In mm. 115-117 Hindemith places the rhythmic emphasis on a weak beat in each measure (Example 10).

Example 10: *Sonata for Trumpet and Piano*: Mvt. I mm. 115-117



Another place where Hindemith uses a repeated misplaced rhythmic figure is three bars prior to rehearsal mark 20. This figure continues until three bars after rehearsal mark 20. In this instance, Hindemith is placing the rhythmic figure one beat earlier in the measure each time it is repeated (Example 11).

Example 11: *Sonata for Trumpet and Piano,* Mvt. II mm. 52-57




These examples, along with others similar to them, make this piece very challenging for players who are rhythmically limited, or for inexperienced players who do not quite trust their counting. While these sections are still challenging for advanced players, they tend to be more attainable. Hindemith also preferred his music to be played strictly in time and did not trust many musicians who were classically trained at the time. He states that, "...virtually all musicians have been brought up in the wretched romantic way of rubato-playing."[38] To dissuade musicians from playing his music in this romantic manner, he often gives specific tempo markings such as ♩=96-100 rather than more general tempo indications.

[38] Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz LTD., 1975), 75.

## *Concerto for Trumpet and Bassoon*: Historical Significance

In 1949, Hindemith was on a tour of Europe. He had every intention of keeping his visit to Germany on this visit brief, but was later asked by the American military to help them with their reorientation program acting as a conductor and lecturer. Hindemith viewed this post as an opportunity to appear as an official cultural ambassador. He viewed returning to Germany in this capacity more favorable than returning as an emigrant seeking re-acceptance. During this duty he emphasized his loyalties to the American government and thus received harsh criticism from his audiences. One of his critics claimed, "It is a pity that Hindemith does not feel a higher obligation to Germany, which gave him his education and training, as well as the hardships which matured him."[39] This trip to his homeland spurred a jolt of creativity for Hindemith. In 1949 Hindemith composed several pieces including his *Concerto for Horn and Orchestra, Concerto for Woodwinds, Harp and Orchestra, Concerto for Trumpet Bassoon and Strings,* and his *Sonata for Double Bass and Piano.* Hindemith's *Concerto for Trumpet, Bassoon and Strings* was composed during an extended trip of the United States where he stopped to teach and conduct in Colorado Springs, Colorado and New Mexico.[40]

## *Concerto for Trumpet and Bassoon* (1949): Overview

Since the *Concerto for Horn and Orchestra* and the *Concerto for Trumpet, Bassoon, and Strings* were composed within a short time of each other, it makes sense that similarities are present in their thematic material (Examples 12 a and 12 b).

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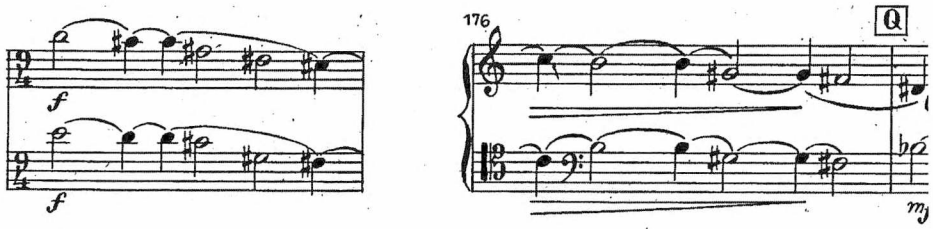
[39] Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz LTD., 1975), 238.

[40] Ibid. 239.

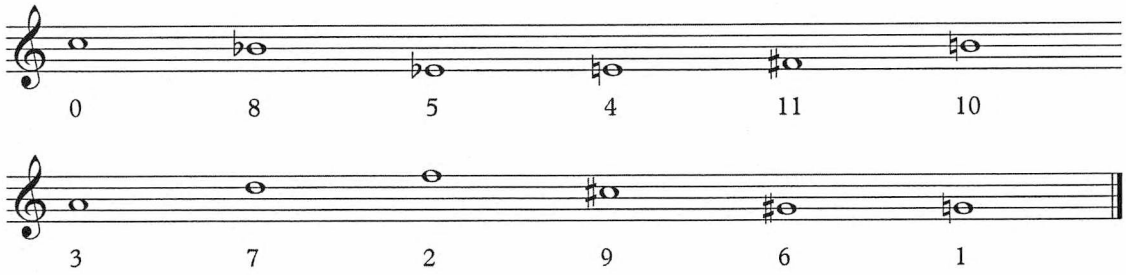
Example 12: *Concerto for Horn and Orchestra,* Mvt. II, mm. 24-34


Example 12b: *Concerto for Trumpet and Bassoon,* Mvt. I, mm. 175-176




In these two similar instances, Hindemith intentionally displaces the beat in the thematic material making the section feel awkward and off-center. This rhythmic progression, which places the theme on weak beats several times before placing a structural note on a downbeat, is one way that Hindemith uses rhythm as a driving force similar to several imperfect cadences leading to an authentic cadence. The progression from weak to strong leaves the section or phrase feeling complete when the thematic material finally arrives on a down beat. In addition to the trademark rhythmic devices, Hindemith also uses his scale. In this case, however, Hindemith chooses to use the entire scale instead of leaving portions removed in the opening motif (Example 13).

Example 13: *Concerto for Trumpet Bassoon and Strings:* Thematic Material Based on the Hindemith Scale.

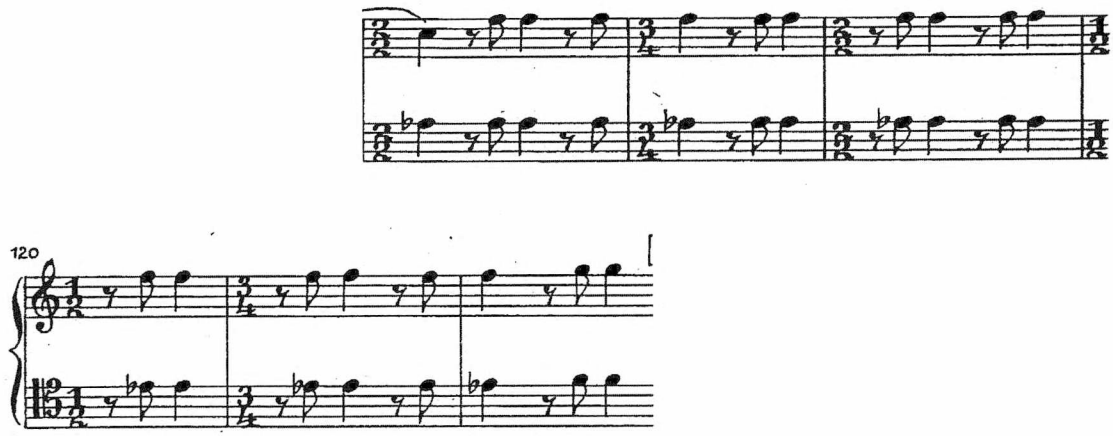



*Concerto for Trumpet, Bassoon and Strings*: Accessibility

Although Hindemith's *Concerto for Trumpet, Bassoon and Strings* is a larger scale work in terms of instrumentation and length, it provides less of an overall challenge for the trumpet player. This is due to a split in the solo line between the trumpet and bassoon. By splitting the solo line, the trumpet player receives short rest periods, which make the pacing of the piece easier. Even short rest periods can restore blood flow to the trumpet player's embouchure giving them extended vitality.

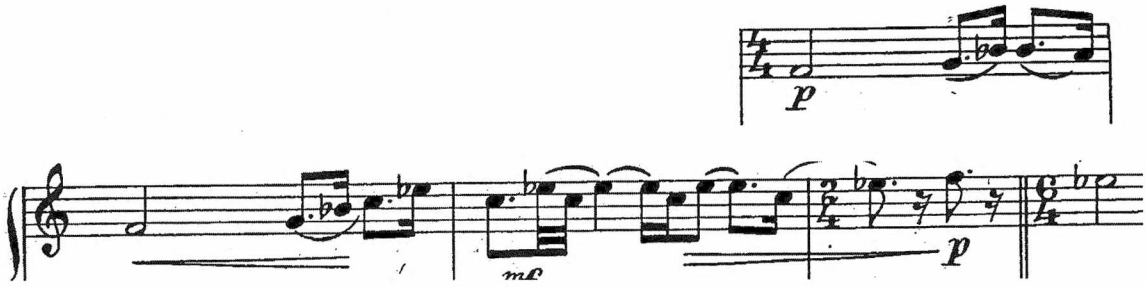
This piece is in four movements. The first movement of this piece is written in a moderate range which only extends to a high B once for a brief moment. Since this movement is well-paced and written mostly within the staff, a competent trumpet player should have no problem performing this movement from the standpoint of range. The section from mm. 117 to 122 is the most taxing section of this work. The insistent, repeated pattern leaves little room to take a breath and remains at the top of the staff for six measures (Example 14).

Example 14: *Concerto for Trumpet, Bassoon and Strings,* Mvt. I, mm. 117-122




The second movement in this work is more demanding than the first movement because of its tempo and rhythmic challenges. The opening of this movement is marked at 40 beats per minute and has long sections of flowing melody that limit the opportunity for the trumpet player to rest (Example 15).

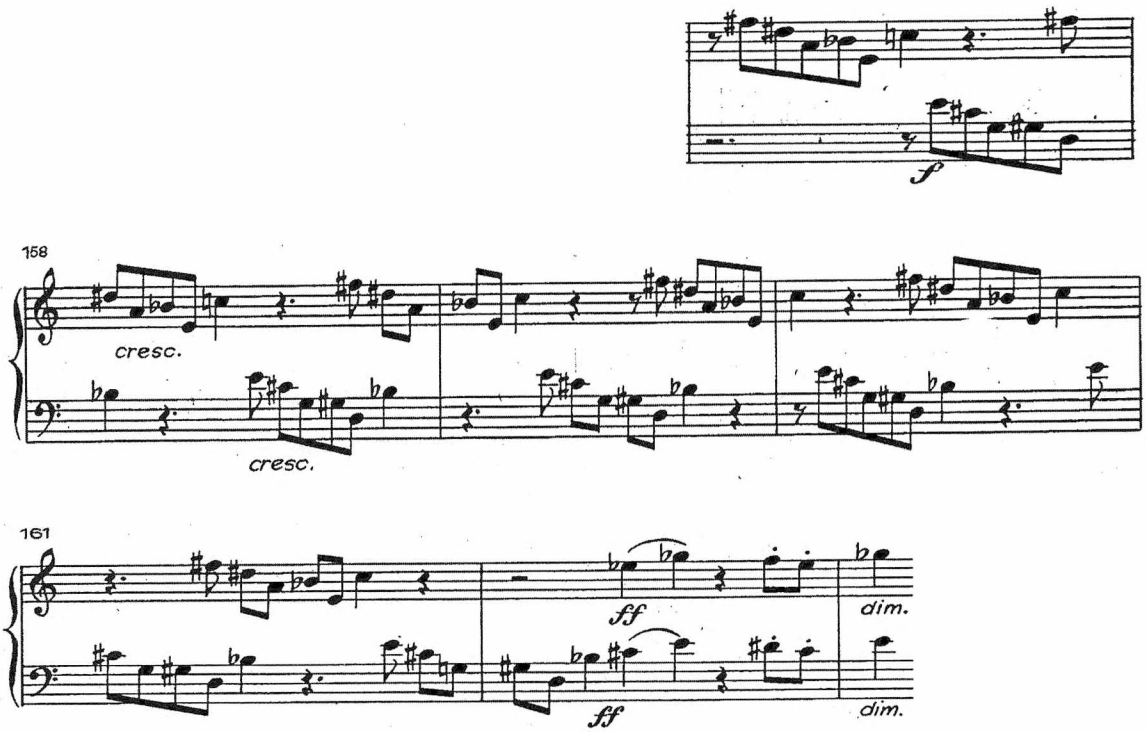
Example 15: *Concerto for Trumpet, Bassoon and Strings,* Mvt. II, mm. 28-31




In addition to the endurance issue caused by the slow tempo of the movement, the faster section starting at m. 157 is difficult from the standpoint of playing together with the solo bassoon line. In this section Hindemith repeats the same rhythmic pattern several times. However, each time it is restated, it is placed one quarter note earlier in the measure. This

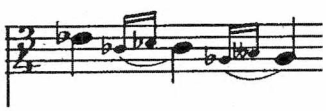
figure requires the bassoon player and trumpet player to remain both strictly in time and firmly independent of each other (Example 16).

Example 16: *Concerto for Trumpet, Bassoon and Strings,* Mvt. II, mm. 157-163




The final movement in this work is the easiest to play. The movement is the shortest of the three movements and requires less above-the-staff playing. A technical aspect that merits attention is the presence of a Cb, Gb, and Abb in mm. 21. The inharmonic spelling of these notes is seen infrequently in non-soloistic trumpet literature and could contribute to the difficulty of the section for less experienced players (Example 17).

Example 17: *Concerto for Trumpet, Bassoon and Strings,* Mvt. III, mm. 21



## Harald Genzmer (1909-2007)

The composer Harald Genzmer was born in 1909 in Blumenthal, Germany. He moved frequently as a young child living in Blumenthal, Posen, Berlin-Lankwitz, Rostock, and Marburg all by the age of 14. In 1923, however, Genzmer finally had the opportunity to study music seriously.

Genzmer began his musical journey by studying piano and organ with August Wagner and shortly after began studying composition with Hermann Stephani. In 1928, his lust for musical composition led him to enroll in the *Hochschule für Musik* in Berlin, studying composition with Paul Hindemith along with six other students. Genzmer was the last surviving member of this class and died in 2007. In addition to studying composition while at the school of music, Genzmer also studied clarinet, piano, instrumentation and musicology making his education rather rounded as would be expected from an institution of higher learning centered on music in Germany. In 1932, this well rounded education enabled Genzmer to win the Mendelssohn Prize for composition.

After graduating from the *Hochschule für Musik*, in 1934, Genzmer spent much of his time working in opera houses and seeking to continue his education. He was also afforded the opportunity to be the conductor's understudy in 1938. While working in this atmosphere, Genzmer had the opportunity to work with untrained musicians. This led him to compose several pieces meant to be performed by amateurs.

In the spirit of Hindemith, Genzmer sought to increase the repertoire for the orchestral instruments. The canon of his works include: concerti for cello, recorder, oboe,

flute, clarinet, bassoon, french horn, trumpet as well as harp. His pieces for these instruments also extend to smaller scale chamber works.

Genzmer's compositional output is comparable to Hindemith's early career in that many of his major works were operatic. Furthermore, Genzmer also experimented with more avant grade means of composition composing two concertos for the Trautonium—a monophonic electronic musical instrument.[41] This style of electronic music helped him gain higher regard from other musicians and colleagues because it highlighted his support of electronic music. Although Genzmer has never received the same warm reception as Hindemith in the United States, several of his works have been accepted on a large scale in America. These works include his *Symphony No. 2*, which has been performed at least twelve times in the United States by the Munich Chamber Orchestra, his *Concerto for Trumpet and Organ,* and his *Divertimento für Symphonische Blaser* among others.[42]

Today, Genzmer's legacy lives through the Genzmer Foundation. The Genzmer Foundation is an organization with the purpose of expanding the chamber music repertoire for the orchestral instruments. This purpose falls exactly in line with the goals of his teacher, Paul Hindemith. The Genzmer Foundation also has an annual musical composition competition for this type of chamber music. The competition is held at Hochschule für Musik und Theater München— Genzmer's former teaching post— and boasts monetary prizes in the amount of 1,000 to 3,000 Euros. In 2016, the required piece for the competition is a work for flute and piano.

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[41] Karl Wörner, "Harald Genzmer," in *The New Grove Dictionary of Music and Musicians 1980,* ed. Stanley Sadie (London: Macmillan Publishers Limited, 1980), 238.
[42] Ibid., 239.

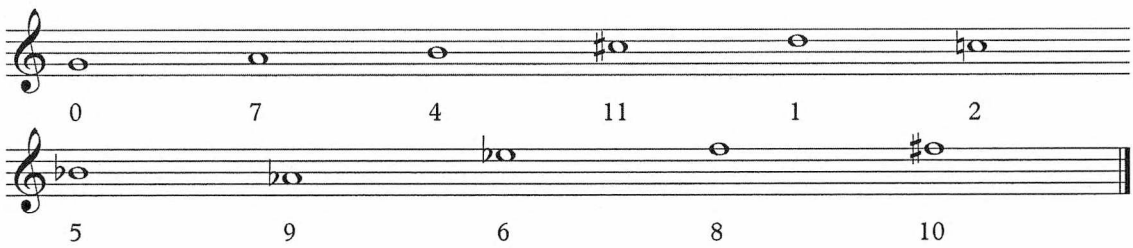
*Sonatine for Trumpet and Piano* (1965): Historical Significance

Genzmer's *Sonatine for Trumpet and Piano* is significant because it was composed in the year following Hindemith's death. The work is written in a style that is reminiscent of his former professor and traces some of its motivic material to the Hindemith scale. The work also seemed to spur Genzmer into continuing and revitalizing the Hindemith's goal of expanding the solo and small ensemble repertoire for orchestral instruments. The work more closely resembles the quasi 12-tone compositional style of Hindemith after his meeting with Schönberg at the Donaueschingen Festival.[43]

*Sonatine for Trumpet and Piano:* Overview

Genzmer's *Sonatine for Trumpet and Piano* (1965) is a three section work which is motivic in nature. The motifs in the first section of this work are derived from Hindemith's tone row which emphasizes a tonal hierarchy. The thematic material used in this piece bears a resemblance to the thematic material in Hindemith's *Sonata for Trumpet and Piano* because it uses only eleven of the twelve available pitches from the Hindemith scale (Example 18).

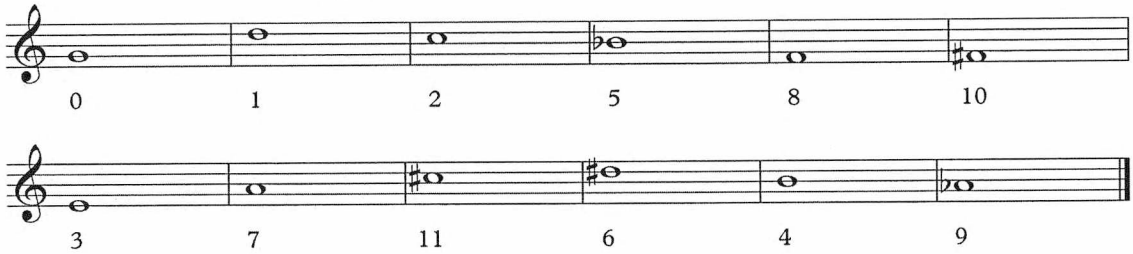
Example 18: *Sonatine for Trumpet and Piano:* Thematic Material Based on Hindemith's Scale




[43] Geoffrey Skelton, *Paul Hindemith: The Man Behind the Music* (London: Victor Gollancz LTD, 1975), 73.

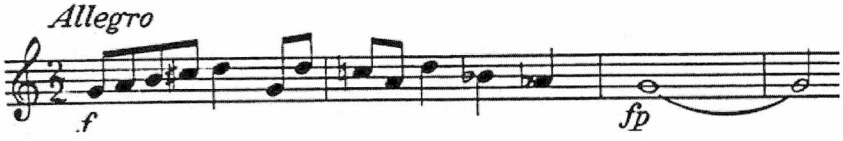
Genzmer also uses a transposition of the Hindemith scale to create the theme for his *Sonata for Flute and Organ* (1992), (Example 19). This is just one example showing that Genzmer use of the Hindemith scale in multiple works and that its presence is not limited to the *Sonatine for Trumpet and Piano.*

Example 19: *Sonata for Flute and Organ:* Thematic Material Based on Hindemith's Scale




This work is broken into three distinct sections. The first section is fast and light, the second is slow and brooding, and the final section is a *Saltarello,* which is a type of Medieval and Renaissance dance form which is energetic and in triple meter. In addition to using the Hindemith scale to create his thematic material, Genzmer further pays tribute to Hindemith by repeating the opening thematic material at the very end of the first movement. This is the same compositional idea that Hindemith uses in his *Sonata for Trumpet and Piano* and the *Concerto for Trumpet, Bassoon, and Strings* (Examples 20a and 20b).

Example 20a: *Sonatine for Trumpet and Piano:* Opening Theme, Mvt. I, mm. 1-4



Example 20b: *Sonatine for Trumpet and Piano:* Closing Theme, Mvt. I, mm.119-121


*Sonatine for Trumpet and Piano:* Accessibility

Genzmer's *Sonatine for Trumpet and Piano* is a work that rivals the scope and difficulty of Hindemith's *Sonata for Trumpet and Piano.* Although the work is shorter in duration, it has fewer breaks for the trumpet soloist and extends further into the upper register. The first movement of this composition reaches to a sustained C above the staff near the conclusion of the movement. In this case, the C occurs after a long phrase where the trumpet player has only a quarter rest to reset (Example 21).

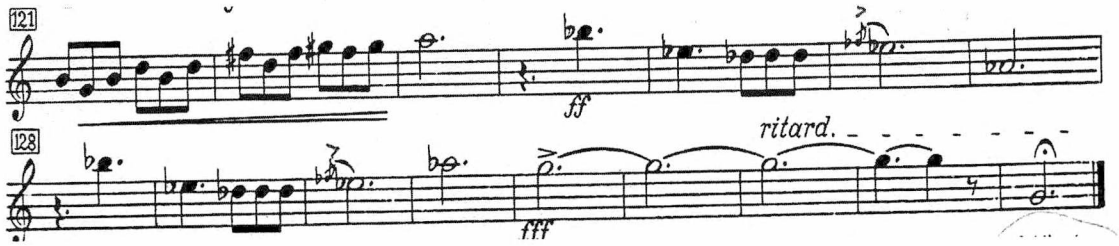
Example 21: *Sonatine for Trumpet and Piano,* Mvt. I, mm. 105-116


The second movement also transcends the range required when compared to the Hindemith *Sonata for Trumpet and Piano.* In this movement the trumpet again extends to a C above the staff and is paced less sparingly than the slow movement of the sonata containing no full measures of rest beginning in mm. 2.

The third movement somewhat subsides from the physical demands of the piece until the conclusion of the work by giving short breaks in multiple locations. The work concludes with a *fortissimo* section that crescendos to a *fortississimo.* This entire finale

concludes with a sustained G that continues at *fortississimo* for almost four measures (Example 22).

Example 22: *Sonatine for Trumpet and Piano,* Mvt. III, mm. 121-136




## Conclusion

In final analysis, Paul Hindemith's influence has led to more works being composed for the trumpet as well as the other orchestral instruments. Although his early works from the 1920s were influenced by the American musical climate of the time in the form of jazz, this influence diminished due to the climate in Germany leading up to World War II. Hindemith's later compositional style can be described as an amalgamation of traditional practice harmony and 12-tone technique and uses motifs as well as rhythmic variances which lend emphasis to the tonal hierarchy described in his scale. His version of tonal 12-tone system can be seen in his *Sonata for Trumpet and Piano,* and *Concerto for Trumpet, Bassoon, and Strings* and extends into the compositional style of his student Harald Genzmer. The works of these two great composers helped propel the trumpet from a lowly place in just the orchestra to one of a soloist. Hindemith's *Sonata for Trumpet and Piano* especially helped the trumpet gain prominence over that of the cornet in the solo genre.

The technical difficulty of Genzmer's compositions for trumpet greatly resembles that of Hindemith. This aligns Genzmer's intent of composition with Hindemith's in that their works were accessible enough to be played by a wide array of performers, however, some of his works such as the *Concerto for Trumpet, Bassoon, and Strings* lend themselves better to more experienced players. Genzmer's compositions for solo instrument with accompaniment tend to reflect Hindemith's combination of traditional practice harmony and the 12-tone technique. This is seen in his *Sonatine for Trumpet and Piano,* and his *Sonata for Flute and Organ* among others.

Hindemith and Genzmer shared the common goal of expanding the solo repertoire for the orchestral instruments. This goal is currently thriving in the light of the composition competition set up by the Genzmer foundation. The works by the students of renowned composers should be especially considered a part of the repertoire for solo instruments because the works tend to reflect on the brilliance of their teachers. Although some of these students fail to achieve the acclaim of their advisors, it does not mean that their works should be overlooked. Hindemith's influence and aspirations continue in trumpet repertoire through the music and lives of his students and their works.

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